

# KERAMIC STUDIO

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SYRACUSE, NEW YORK

May 1911



It is a pleasure to present this month the work of the New York Society of Ceramic Arts. We have given a large space to these illustrations feeling that the photographs of finished work are still more inspiring than the flat designs. It is a pity that a greater number of workers did not exhibit, as on the whole the exhibit, though good, lacks breadth and variety in point of view. It gives the effect more of one teacher's work with pupils than that of a number of individual workers. Ceramic workers have yet to rid themselves of a somewhat provincial way of thinking that there is only one good style of designing, while as a matter of fact there are a number of individual styles developing over the United States, each having its own particular merits and following. The ideal ceramic exhibit should gather representative work from all schools so that by comparison and criticism each would gain points from the other and broaden out from the aforesaid provincial way of thinking that only one's own "cult" is worth cultivating. However, in this exhibit we find two distinct styles, that of the New York Society as shown by the few exhibitors and that of the Atlan Club. Each might profitably gain from the other: the Atlan Club, by a bigger way of treating large pieces and a greater simplicity in the small objects; the New York Society, by a daintier touch on small objects and a directing of attention to a closer study of appropriateness of design in the treatment of table service.

Apropos of table service. Why does not some enterprising club get up an exhibition of table service alone? Sending to all the representative decorators for a contribution—stipulating not less than a dozen pieces in a set. Designs for table service can not be judged by a single example or a few pieces—it must be seen as it would look on a table, set for use, to get the effect of repetition. Many designs, attractive in a single piece, grow tiresome or are cheapened when repeated. Such an exhibition should be shown on tables with white linen, silver and glass to get the full effect. A dinner table, say, for a formal affair with flowers and possibly smilax—a dinner table set for family use. A home luncheon table and a formal luncheon set. A breakfast table. Then small tables for special sets, such as Fish, Game, Fruit, Rarebit, Ice Cream, etc., etc. Odd pieces such as vases for flowers, bonbonieres, etc., could be accepted only as a side issue, but nothing should be included which could not be used on the dining table. This, if properly managed, would make a unique and paying exhibition and could be sent out over the country until sold out. If promises were secured in advance from exhibitors and time enough given for execution and the proposition presented so as to appeal to ceramic workers as paying, it seems to us a great opportunity for both educational and financial benefits.

Our twelfth anniversary finds *Keramic Studio* still on the flood tide of prosperity, and the average of ceramic

decoration so far in advance of what it was when first we launched our venture, that we gather encouragement from every point of the compass. Nowadays there is scarcely a complaint that we are too given to conventional decoration, and those are so well offset by the letters of appreciation that we feel that we have been well rewarded for our efforts. For our Anniversary celebration we are giving our readers a very charming little head of a child, by Charles C. Curran, the well known painter of children out of doors. He has given us directions for painting in water color, while Mrs. Vance Phillips has written for us one of her thorough lessons on painting of the figure in mineral colors. We feel sure that this supplement will be a great treat for our painters of the figure as a matter of study, so difficult is it to obtain suitable subjects in color. Those who do not paint figures will find that the supplement frames up delightfully.

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The competition for "Little Things to make" seems to be increasingly popular. We had so many contributions of merit that it was extremely difficult to make selection of prizes. Many designs quite as good as some already published in *Keramic Studio* were returned to the designers, as we could never use them up before the next competition. This is particularly satisfactory, as it enables us to make a more critical choice and raise the average quality of our designs from one competition to another.

The awards were as follows:

Cream and sugar, First Prize, Albert Heckman, Meadville, Penna. Second Prize, Henrietta Barclay Paist, Minneapolis, Minn. Third Prize, Clara L. Connor, Toledo, Ohio.

Round box or tray, First Prize, Henrietta Barclay Paist, Minneapolis, Minn. Second Prize, Charles Babcock, Columbus, Ohio. Third Prize, Edith Alma Ross, Davenport, Iowa.

Rectangular box or tray, First Prize, Margaret Latham, Toledo, Ohio. Second Prize, Adah S. Murphy, Galesburg, Ill., and Edith Alma Ross, Davenport, Iowa. Third Prize, Leah H. Rodman, Brooklyn, N. Y., and Hallie Day, Findlay, Ohio.

Candlestick, First Prize, Henrietta B. Paist, Minneapolis, Minn. Second Prize, Edith Alma Ross, Davenport, Iowa. Third Prize, Hallie Day, Findley, Ohio.

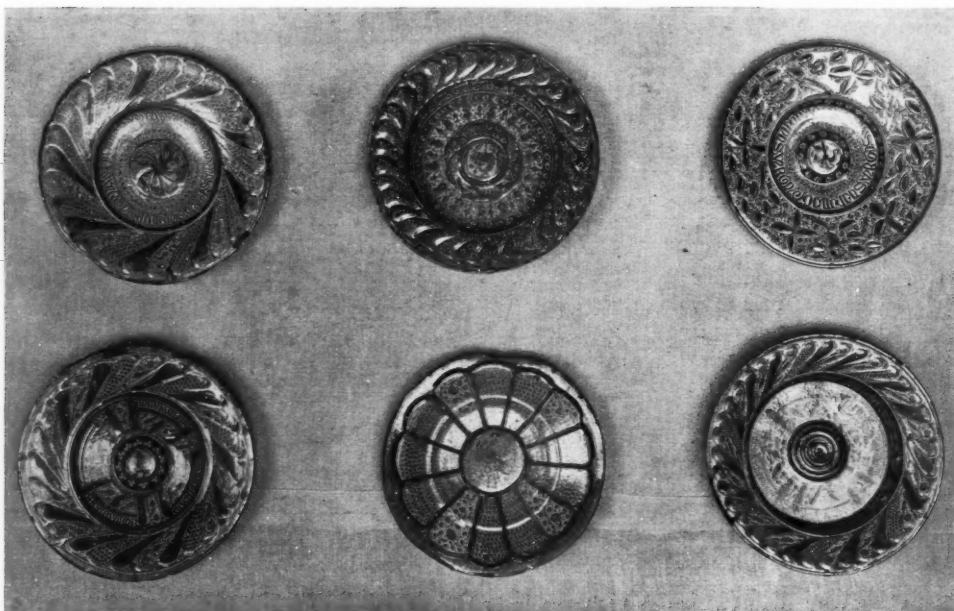
A. D. cup and saucer, First Prize, Georgia B. Spainhower, Bloomfield, Indiana. Second Prize, Edith Alma Ross, Davenport, Iowa. Third Prize, Albert Heckman, Meadville, Penna.

Marmalade jar, First Prize, Henrietta B. Paist, Minneapolis, Minn. Second Prize, Florence Hammer, Kansas City, Mo. Third Prize, Albert Heckman, Meadville, Penna.

Peppers and Salts, First Prize, Albert Heckman, Meadville, Penna. Second Prize, Leah H. Rodman, Brooklyn, N. Y., and Hallie Day, Findley, Ohio. Third Prize, Clara L. Connor, Toledo, Ohio, and Arka B. Fowler, Summit, Minn.

Open bonboniere, First Prize, Winifred S. Gettamy, Jacksonville, Ill. Second Prize, Georgia C. Spainhower, Bloomfield, Ind. Third Prize, Clara L. Connor, Toledo, Ohio, and M. A. Youngjohn, Boston, Mass.

OCT 17 1912 (Continued on page 21)



Plaques, Valencia, Spain—From the Marquard Collection  
The property of the Metropolitan Museum, New York

#### THE DECORATION OF RAW TIN GLAZES—Continued

*Louis Franchet*

*Colors*—We will now study the composition of the colors which were formerly used to paint over the raw glazes and which are erroneously claimed by some to be lost secrets.

The most interesting of these colors are those found on the Italian faïences of the XVI Century, especially:

1. The blues of cobalt.
2. The yellows of antimony and iron.
3. The greens of copper.
4. The blacks of copper, manganese and cobalt.
5. The reds of iron.
6. The browns of iron and cobalt.
7. The violets of manganese.
8. The lustres of copper and silver.

The formulas of these colors are so little a lost secret that they have been transmitted to us by an Italian ceramist, Pilcolpasso, in a manuscript dated 1548, which may be found in the library of the South Kensington Museum, England.

1. *Blues of Cobalt.* It is claimed that we cannot obtain any more the blues of the old faïences of Italy, Nevers or Rouen. It is true that these blues have characteristic tones, quite different from the hard modern blues. This is due not to a special process, but to the fact that old potters used an impure cobalt oxide, while the oxide we use is perfectly free from the impurities contained in the ore.

Cobalt ore, such as it is found in nature, contains many other substances, principally oxides of iron, manganese and nickel, and very often arsenic; the ore from the United States also contains copper.

The old potters used the ore which they heated in order to eliminate arsenic which they considered injurious. However, this was a mistake, as I have found by experiments that a blue of cobalt containing arsenic is finer than one free from it. But it is the presence of oxides of iron, manganese and nickel which gives to the old faïence blue the peculiar quality so much praised by collectors. To-day it is very difficult, in Europe at least, to buy cobalt ore and

dealers give us a cobalt oxide which is practically pure. This is the only reason why our blues differ from the old ones. However, the old blues may be reproduced by adding to the pure cobalt oxide of commerce, oxides of iron, manganese and nickel, as follows:

Pure cobalt oxide.....	90
Iron oxide.....	5
Manganese oxide.....	3
Nickel oxide.....	2

This mixture is very finely ground in the mill and is ready to use.



Hispano Moresque Lustered Faïences—Albarelli, XV Century  
The property of the Metropolitan Museum, New York





WISTARIA—DAISY ZUG

Treatment by Jessie M. Bard

**P** AINT in flowers with Banding Blue and Violet very delicate for lighter blossoms. Blending Blue and Royal Purple for darker blossoms; the leaves are Shading Green and Moss Green. Second Fire—Paint in background with Copenhagen Blue and Violet, Apple Green. Touch up blossoms and leaves with same colors used in first fire.



Three Large Lijsen Vases, Delft—Early XVIII Century  
The property of the Metropolitan Museum, New York

We often see on old faïences a fine grey blue which can be thus obtained:

Flint.....	42	} Finely ground
Cobalt oxide.....	30	
Nickel oxide.....	28	

2 *Yellows of Antimony and Iron.* The yellow color has played an important part in the decoration of old faïences. It was of two kinds: a dark yellow called to-day "Italian yellow" and a light yellow called by the old French potters "jaunet." The composition of these colors was:

#### DARK YELLOW

	A	B	C
Iron oxide.....	17	20	28
Lead oxide (litharge).....	50	50	36
Sulphide of antimony.....	33	30	36

#### LIGHT YELLOW

Lead oxide (litharge).....	57
Sulphide of antimony.....	38
Carbonate of potash.....	2,5
Sea salt.....	2,5

These materials being thoroughly mixed, they are fired at cone 04, laid in thin coats, in a very oxidizing fire. The main difference between the dark and light yellows is in the presence or absence of iron oxide.

Old potters used for iron oxide the rust produced by the oxidation of metallic iron. We use to-day either an oxide obtained by the precipitation of an iron salt with ammonia, or the product of the calcination of sulphate of iron. But in all these cases, from the decorator's standpoint, the results are the same.

As to antimony, which we also use for yellow, the ancients employed the ore such as it is found in nature, a sulphide of antimony called "stibnite," while we use either the oxide or the antimoniate of potash.

The presence of lead is necessary, as its combination with antimony is what produces the yellow color.

We can reproduce the dark yellow called Italian Yellow with the following formula:

Sulphate of iron.....	16
Oxide of antimony.....	48
Lead oxide.....	32
Sodium chloride.....	4

prepared in the same way as the old color.

3 *Greens of Copper.* The green of the old faïences was either obtained with the cuprous oxide of copper or with a mixture of cuprous oxide of copper, litharge and antimony.

The latter method was the most used with the following formulas:

	A	B
Oxide of antimony.....	17	28
Cuprous oxide of copper.....	66	54
Litharge.....	17	18

mixed simply by a perfect grinding.

The antimony and lead introduce a soft tone into the color so as to soften the strong tone given by copper alone. The cuprous oxide of copper (red oxide) was preferred to the cupric oxide (black oxide). The latter is not so rich in copper and consequently has less coloring power. However it is generally used at present and the green is prepared as follows:

Flint.....	28
Feldspar.....	28
Carbonate of soda.....	24
Black oxide of copper.....	20

The mixture is fritted, washed and ground.

4 *Black.* Black was little used and was generally prepared as follows:

	A	B	C
Red oxide of copper.....	5,5	..	3,5
Manganese oxide.....	5,5	7	0,3
Flint.....	34,5	6	40,3
Lead oxide.....	55,5	80	48,3
Cobalt oxide.....	..	7	8,5

These blacks were not among the best colors of the old potters, especially as they were generally satisfied with mixing the materials. In some factories the mixture was slightly fritted, which was better.

Our modern blacks are of better quality. We obtain them by fritting at cone 04 the following mixture:

Iron oxide.....	33
Manganese oxide.....	33
Cobalt oxide.....	33

5 *Reds of Iron.* The red color based on iron played a great part in the decoration of old faïence. These old reds have a quality which ours seldom have. They were obtained with ferruginous clays, first calcined. Red Ochre, which



Polychrome Delft—XVII Century  
The property of the Metropolitan Museum, New York





ROSES—ALICE W. DONALDSON

(Treatment page 20)



Pottery, Marseilles—Hyacinth Polo, XVIII Century  
The property of the Metropolitan Museum, New York

contains as a rule from 30 to 40% sesquioxide of iron, was often used.

In France, in England and in other European countries a very fine red of iron is obtained from a special clay which is a natural gres (stoneware), the only bed known being found in Thiviers, in the department of Dordogne (France).

This clay is ground, fritted at cone 04, one being careful to lay it in layers not over 4 to 5 centimeters thick (about two inches) so that the firing will be the same in the center as on the surface. After firing this material, which has turned from yellow to red, is finely ground and used as color.

The red thus obtained is as fine as that of the splendid Rhodian faïences (XV and XVI Centuries), the finest collection of which is found in the Cluny Museum, Paris. This red has not the brownish tone which the ferruginous clays give. Besides it has a constant composition, which is not the case with ochres.

6. *Browns of Iron and Cobalt.* The old browns were mostly used for outlines of designs. They were made of

Iron oxide.....	75
Cobalt oxide.....	25

which were simply mixed by grinding. They are very dark, almost black.

Other browns, which were not used by the old potters, may be obtained from the following formulas:

#### REDDISH BROWN

Iron oxide.....	18
Chrome oxide.....	15
Zinc oxide.....	55
Alumina.....	12

thoroughly mixed and fritted at cone 9, then finely ground.

Same preparation for the following:

#### DARK BROWN

Natural chromate of iron	32
Manganese oxide.....	40
Iron oxide.....	5
Tin oxide.....	23

This last color is close to some of the old browns.

7. *Violet of Manganese.* Violet was obtained from natural manganese oxide, without any other preparation than grinding. The tone can be modified with the following formula:

Manganese oxide.....	65
Cobalt oxide.....	3
Zinc oxide.....	16
Flint.....	16

mixed by grinding.

8. *Lustres or Metallic Reflections.* I will not speak here of the processes employed for the production of lustres, as

this has been the subject of a series of articles which I published in *KERAMIC STUDIO* in 1908.

In this study of colors used to paint over raw glaze, I have only mentioned those which were the most generally employed during the great Renaissance period. Some modern ceramists have tried to reproduce the old faïences, while using some of our modern colors, such as the reds of chrome (pink), the greens of chrome and cobalt, the brilliant browns in which the natural red tone of iron is modified by zinc and tin oxides. The sober blues of the old potters have been replaced by the brilliant blues of aluminates of cobalt. These reproductions are only the caricature of the beautiful art which was left to us by the masters of the XVI Century, worthy rivals of the splendid artists of the East.

Will modern ceramists realize that ceramic art does not only consist in the production of porcelains and gres decorated with polychrome glazes, that there is another material, faïence with tin glaze, which has the great advantage of a comparatively low fire, which gives soft tones such as cannot be obtained on porcelain or gres. The decoration of this faïence on the raw glaze gives painters a rare opportunity for displaying their talent. It is true that its execution is difficult and for this reason beginners may become discouraged.

For the benefit of beginners I will mention a little trick which has been successfully used, from 1862 to 1885, by an artist of great talent, Ulysse Besnard, and which does not impair the beauty of the decoration.

Here is the process: The piece to be decorated is covered with its tin glaze and fired at cone 09, the point of maturity of the white glazes which I have given in this article. After firing, a very thin coat of glaze, very finely ground and mixed with gum, is applied over the piece. It is left to dry in a hot place. After complete dessication, the envelope has become hard and it is possible to paint on its surface with ease. One may even scratch it lightly to retouch a mistake of design or coloring.

After drying the coat of glaze may turn blackish. This is due to a beginning of decomposition of the gum and is of no importance.

As I have said before, the decoration over raw glaze is called "grand feu decoration of tin glazes" to distinguish it from the petit feu decoration over the fired glaze. In the latter vitrifying colors are used, similar to those used for the overglaze decoration of porcelain. The process has nothing special and can be used by all painters; it is commonly used in industry.

I think it is unnecessary to speak further of the superiority of decoration over raw glaze, from the standpoint of art, but this decoration has also the great advantage of giving painters a precision of execution and a perfection of technique which they cannot acquire with any other process of ceramic decoration.



Hochst Enamelled Faïence—German XVIII Century  
The property of the Metropolitan Museum, New York





PEACH BLOSSOMS—EDNA SELENA CAVE

(Treatment page 20)



MISS FIELDS

#### EXHIBITION OF THE NEW YORK SOCIETY OF KERAMIC ARTS

*Maud M. Mason, Chairman of Arts*

THE eighteenth annual exhibition of the New York Society of Keramic Arts, held in the galleries of the National Arts Club, New York, during February has proven the most successful exhibition artistically that the Society has yet given.

The Galleries of the Club afford a most dignified setting for such an exhibition, and were charmingly decorated.

It has attracted much attention, especially among those practically interested in the decoration of porcelain, and we cannot calculate its influence, which must be far-reaching, as many of its visitors came especially to New York to see and study this exhibit, which will undoubtedly influence their future work.

If the exhibition accomplishes nothing more than this, those who have felt the responsibility and done the work of the Society will feel well repaid for all the effort expended.

The charm of simple decorations sanely adapted to reasonable forms has gone abroad, and the time is not far distant when no other class of work will be tolerated.

It is also noted with much satisfaction that the potters are awakening to the importance of presenting their best efforts at a general exhibition, not only for the sake of the advertisement and the sale of articles, but also for benefits derived from comparison and study of other methods of production.

The pottery exhibits prove a strong feature of the show, and add much to its beauty and interest. Among the best known potteries exhibiting were: The Tiffany Furnaces, The Rookwood, The Clifton-Walrath, Volkmar, Newcomb.

Mr. Charles Binns of Alfred University showed a very distinguished group of his stoneware jars, which especially interested collectors and others who appreciate the finer qualities of pottery. The pieces are simple and beautiful in form and with rare exception are practically done in one firing, the biscuit fire being only strong enough to facilitate the handling of the articles. The glaze is sprayed on the article and is always delightful in color and quality.

Misses Penman and Hardenburgh showed a number of their hand built pieces, which are ever interesting and show much appreciation of fine color, textures and form. Miss Edith L. Field's lamps decorated with figures modeled in low relief were most pleasing, and while quite individual in treatment show a study and love of the historic Etruscan wares.

The Rookwood pieces were of their usual high quality, showing many beautiful and restrained decorations and color harmonies. The tiles shown by this firm were especially fine in design and color.

The Tiffany Furnaces showed a beautiful group of their wonderful glass. Their remarkable skill in handling this material, the combination of various colors which form intricate patterns, is truly marvelous. The pieces of pottery shown by them were also interesting.

Mr. Rhead's tiles formed a very ornamental feature of the exhibit and show a consummate knowledge of material and technique. The small articles exhibited by himself and pupils had much individual charm, and many regretted they were not for sale. The work of his pupil, Miss Risque, he may well be proud of, as it shows great promise and beauty. The terra cotta figure of the dancing girl is full of movement and grace and the entire group received much attention.

Mr. Leon Volkmar showed a number of his characteristic pieces, among them a very large green jar that had especial beauty of line and color.



MRS. HICKS

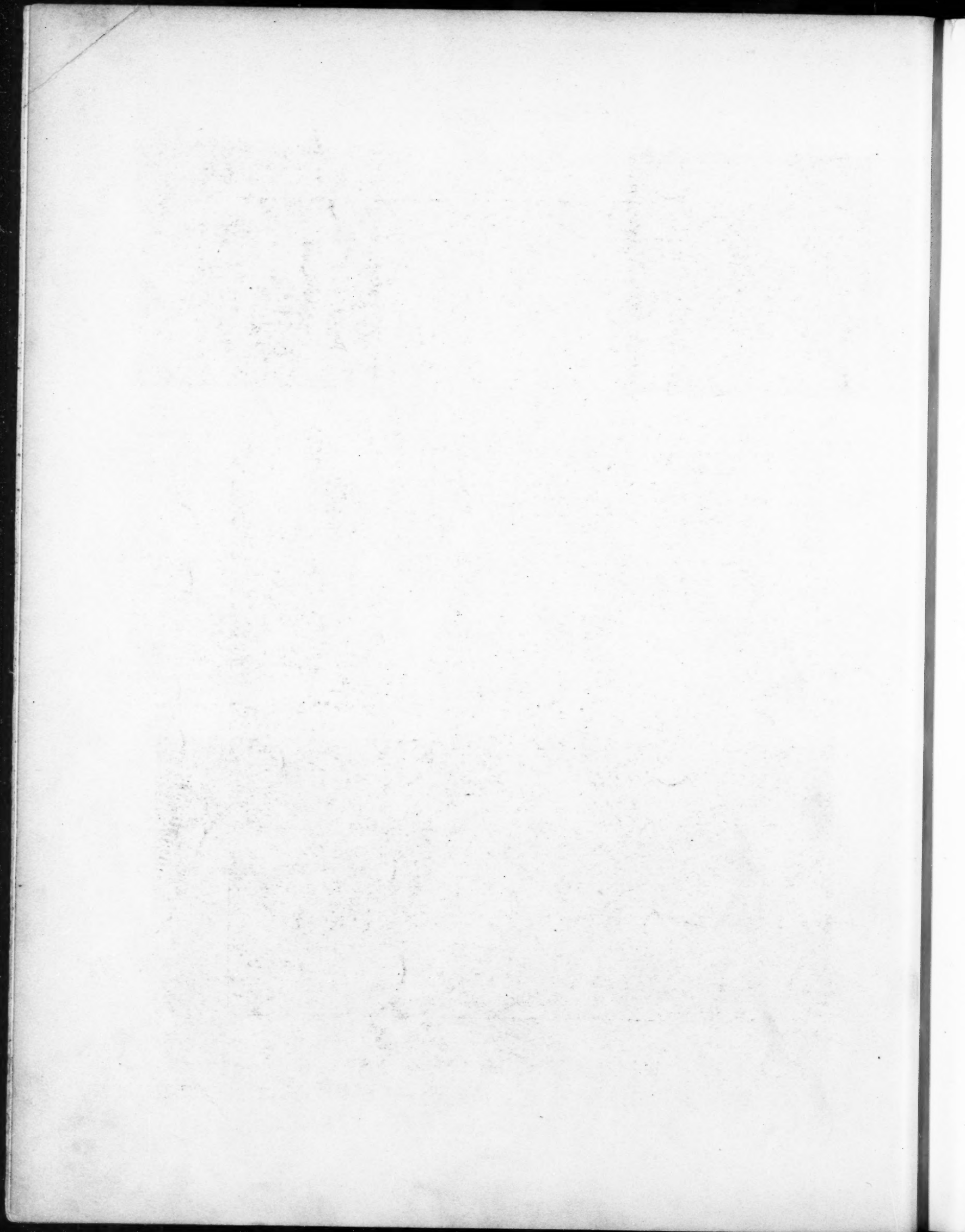




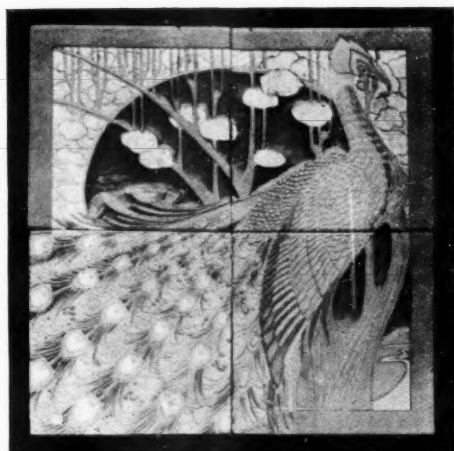
MARCH 1911  
SUPPLEMENT TO  
KERAMIC STUDIO

RHODODENDRON—ALICE WILLITS-DONALDSON

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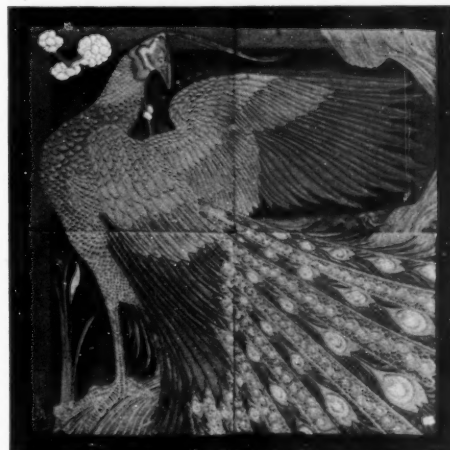






FAIENCE PANELS  
FRED'K H. RHEAD

American Woman's League Pottery  
University City, Mo.

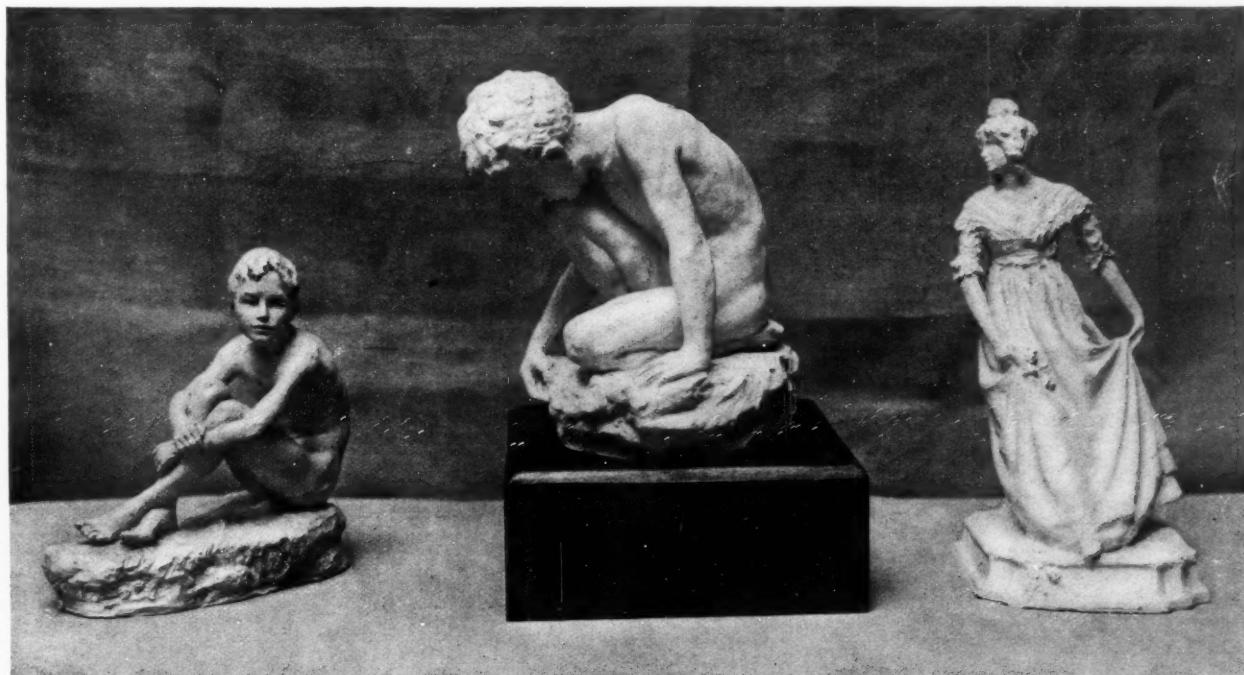


The Paul Revere pottery had a large and interesting collection, including bowls, plates and other articles of table ware, which interest especially because of their individuality, one of the most successfully designed articles being a low flat bowl for flowers. The quaint naive designs have much charm and the forms and color schemes are simple and good. The tiles were among their most unusual pieces, having for their motif historic places of Boston and its environs.

The pieces shown by the Newcomb Pottery are especially beautiful this year in color and tone, being full of a charming atmospheric quality which we have not observed before. The decorators are: The Misses Simpson, Irvine, Summey, Mason, Holt and Bailey, the two latter workers showing very interesting and satisfactory decorated porcelain. This is a pottery with ideals which ever tend to make their work more beautiful and set a high artistic standard in their community.

Mr. Walrath showed among other good pieces a very fine cider set—fine both in form and in its beautiful tawny orange color scheme.

The Atlan Club of Chicago was one of the guests of the Society, their work occupying three cases in the large gallery, and excited much interest among their friends and decorators of the East. The individual exhibitions are too numerous to mention separately in our limited space, but the effect of the work as a whole was very beautiful in color and tone, and even though one feels that motifs used in a single decoration are sometimes unrelated, and again that it lacks in light and dark of pattern, still it shows such remarkable skill of technique and such love and care in its execution, not to mention its other fine qualities, that these things can in a measure be overlooked, and it could be lived with, with much pleasure, which is the true test of good work. They find in the Satsuma ware a very sympathetic glaze and the forms are well adapted to their designs. Our chief regret is that it embodies so little of the modern spirit and is not distinctly national in character. It was one of the attractive features of the exhibition and the Society congratulates the members of the Atlan Club and hopes to have the pleasure of entertaining them on some future occasion. An exchange of exhibits could



CAROLINE RISQUE



PAUL REVERE POTTERY



CLIFTON WALRATH POTTERY



TIFFANY FURNACES



NEWCOMB COLLEGE, POTTERY AND OVERGLAZE



ROOKWOOD POTTERY



HANDBUILT POTTERY, MISSES PENMAN AND HARDENBERG



VOLKMAR POTTERY



CHAS. F. BINNS, ALFRED UNIVERSITY





ATLAN CLUB, CHICAGO



ATLAN CLUB, CHICAGO



ANNA B. LEONARD

be made with much profit and pleasure to the many ceramic workers, and we trust this policy will be followed by other organizations.

Much regret has been expressed at the absence of the exhibits of several of the overglaze decorators of the Society whose failure to take part in the exhibition has been due to illness or other circumstances. Mrs. Hicks showed a very charming breakfast set—quite old English in feeling, very quaint and interesting in its harmonious coloring of pinks, blues and greens. It was sold to a discriminating person for a wedding present. Mrs. Leonard exhibited a large bowl very effective in its harmonious combination of blues, gold and bronze. The centre of the silver lustred plates were very cleverly toned by the use of a small allover pattern in grey, serving to relate and soften the lustre decoration.

Miss Dorothea Warren's bowl was most effective in its design and its brilliant and harmonious color. Her mastery of the technique of enamel decoration is all that could be desired, and she is to be congratulated upon this achievement.

Miss Elizabeth Mason in her exhibit demonstrates that lustres and gold can be artistically handled; the decorations being simple and bold in design.

Mrs. Waterfield's group was good in color and design, showing a fine appreciation of the beauty of light and dark in decoration. In the same group the low bowl on the table by Mrs. Symonds is very pleasing in its blue and white freshness.

Miss Van Sieten exhibited another interesting group among which was a vase and large plate with original border design. Her work has much individuality, as has also Miss Horsfals', whose pitcher was particularly good in color and tone.

Mrs. Rosegrant showed a plate and bowl good in design, and Miss Lovett a group of interesting pieces, among which a landscape vase, low in tone, was particularly noticeable.

Miss Philpot exhibited a number of pieces with good designs well adapted to the forms decorated. The pitcher and tea jar were rich and brilliant in color, and the charming tea set in fresh blue and green enamels was most satisfactory, and would give much pleasure in using.

Mrs. Unger, one of the strongest members of the Brooklyn Club showed a fine group of her well designed and original pieces, among the most effective being a chocolate pot in blues and a large tray in warm yellows, blues and greens. Mrs. Unger's work was much admired in Chautauqua last Summer, where she assisted in the porcelain classes.

In Miss Charlotte Krolls' interesting group was a pitcher good in color and design, and a simply designed tea set. Mrs. Griffith's pieces showed boldness and promise.

The Perfection Kiln with its gas as well as oil burner, was an interesting feature of the exhibition and proved particularly fascinating to the visitors who were unfamiliar with the methods of firing, and whose interest in the articles that had gone safely through the fire was accordingly increased.

#### NOTES ON THE OVERGLAZE WORK OF THE N. Y. S. K. A.

(From a letter to the Editor)

The Society was fortunate in having some good individual pieces shown, although it is to be regretted that the individual exhibits were not larger. Mrs. Anna B. Leonard, to whom workers and connoisseurs always look for an excellence and charm of work, was able to show only four pieces, the most attractive of which was a large bowl done in a design both quaint and pleasing in color. It was a disappointment and a loss to the Society and public to have no work from Miss Mason, but the few pieces sent by Miss Elizabeth Mason were delightful. A little coffee set in blue and white was altogether refreshing in its simplicity, and a tankard and cup and saucer in copper lustre were fine and frank in handling and in color.

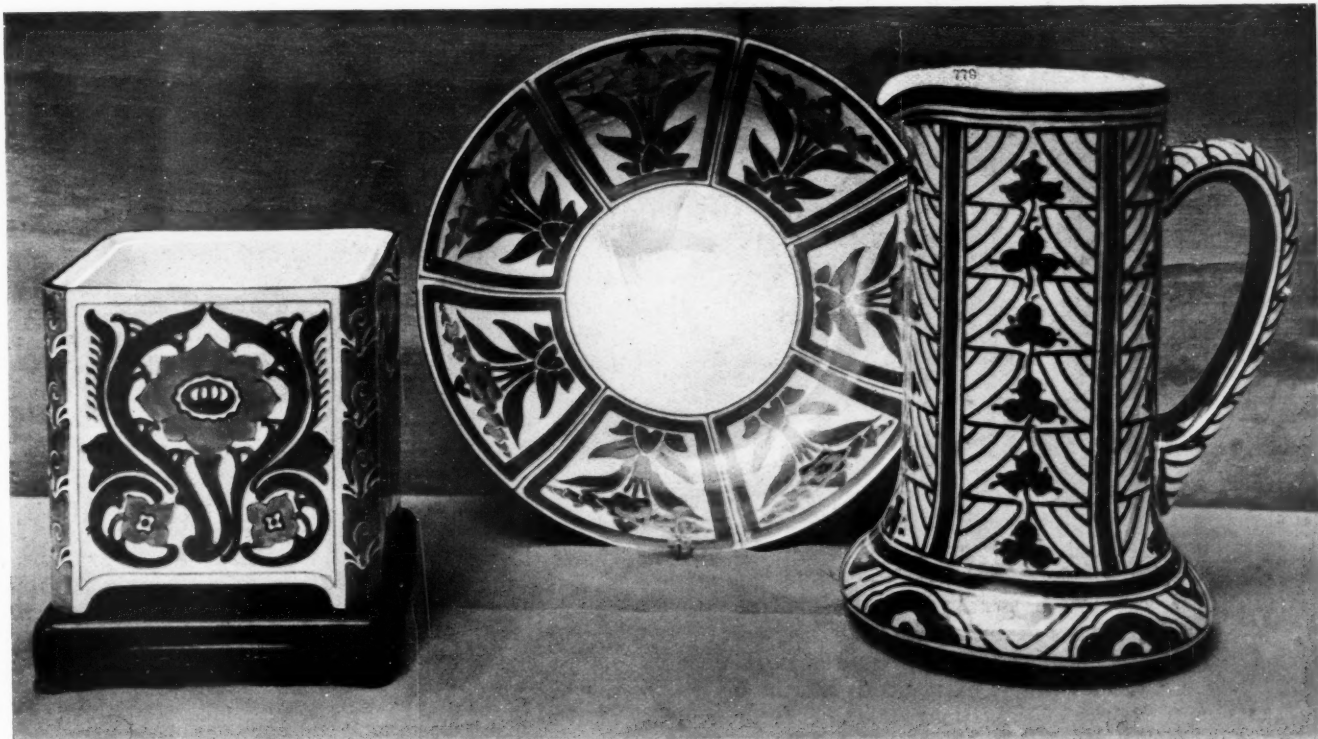
Miss Dorothea Warren sent only two pieces of the work she does so unusually well—that is, high flat enamel—but the large bowl and small box shown were splendidly handled and



FOUR PIECES, MRS. WATERFIELD

BOWL, MRS. SYMOND





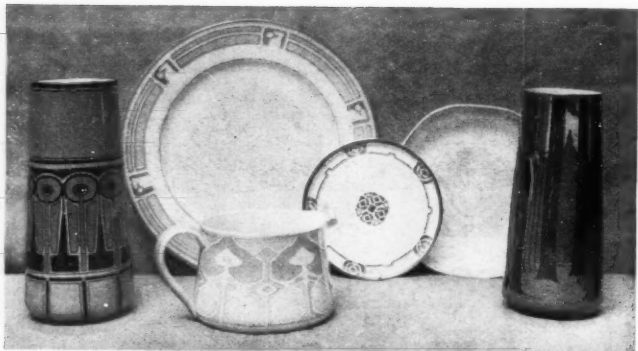
ELIZABETH MASON



MISS PHILPOT  
Pitcher and Tea Jar

MRS. UNGER  
Plaque and Chocolate Pot





MRS. VAN SICLEN, MISS HORSFAL, MISS LOVETT,  
MRS. ROSEGRANT

very attractive in every way. Mrs. Unger's work showed a fine feeling for form and color, and the technique was excellent as always. A tea set by Mrs. Hicks in an old garden rose design carried out in old pink and lavender was full of quaint charm that suggested Grandmother's tea parties, and altogether was one of the "intimate" notes in the exhibition.

Mrs. Rosegrant's landscape vase and tankard were among the largest pieces of the exhibition and the tankard was well and boldly handled with a design of grapes and leaves. Her simple tea stand in white and gold was a refreshing bit one would like to see on one's table. And this is a point, by the way, that many workers of the country fail to consider, and yet isn't it one of the tests of the real success of a piece?

Miss Charlotte Kroll's tea set in brown and gold was dignified and pleasing in its direct design and unusual color, and a water jug, handled much more boldly, had yet the same honest straightforward feeling always shown in this member's work. Mrs. Waterfield had bowls and a tea jar of much strength in design and nice in color, while a tea set in green with a semi-lustrous glaze was unusual in its interest. From Miss Lovett's exhibition one would select her grey pitcher and small grey landscape vase with tree trunks. There is shown in all Miss Lovett's work a refined feeling for color and design, and in the finish a deep respect for the "tools of her craft." This can not always be said of work that in other ways is perhaps quite strong.

Mrs. Van Siclan's work was bold in design, and showed earnest thought and study of Old World ceramics and textiles. This can be said also of the work of Miss Horsfal and Miss Philpot. A new member, Mrs. Simmonds was represented by a bowl in blue and white, good and livable.



DOROTHEA WARREN  
Bowl and Bonboniere

CHARLOTTE KROLL  
Stein

#### THE ANNUAL DINNER OF THE NEW YORK SOCIETY OF KERAMIC ARTS.

IT was an interesting company that assembled at the National Arts Club on the evening of February 13, for the annual dinner of the N. Y. S. K. A. Everyone was identified directly or indirectly with art, and most with Ceramic Art. The members and guests were received by Miss



SATSUMA VASE—MRS. A. A. FRAZEE

Elizabeth Mason, the president of the Society, and presently the exhibition gallery was well filled. The banquet was served in the south end of the gallery and about 140 persons sat down. The president graced the head of the table and at her right was Mr. John Agar, the president of the National Arts Club. Among those present were Dr. Edward Robinson, Director of the Metropolitan Museum; Mr. Leon Volkmar, Vice-president of the Society; Mr. Edward Page, Mr. and Mrs. Alexander Drake, Professor Charles F. Binns, Mr. and Mrs. Henry B. Snell, Miss M. M. Mason, Mrs. A. B.



ORANGE OR PUNCH BOWL—MRS. A. A. FRAZEE

Leonard, Mrs. Rhoda Holmes Nicholls, Mrs. Vanderpool, Mrs. E. M. Scott, Mrs. Coffin, Mr. Frank Alvar Parsons, and many others.

When the coffee and (by grace of the ladies) cigars arrived Mr. Agar, who acted as toastmaster, arose to extend to the Society the welcome of the National Arts Club. The Club stood, he said, not alone for the development of the fine arts but more especially for the advancement of the arts of the home. The Society of Ceramic Arts aimed at the introduction of the element of art appreciation by means of the wares which found a place in every home.

Dr. Edward Robinson, who was warmly received, spoke of the function of the Museum as an educational factor in modern home life. The world had expressed its thought in the useful and decorative arts and it was important that this should be emphasized in modern times. Unfortunately a characteristic art had not been developed in the twentieth century and he hoped that the influence of the eighteenth century might soon cease to dominate the decorative arts of the world.

Professor Binns spoke of the work of the craftsman, especially in the production of pottery. The essential need was that the worker should understand his material and have it under control. The exigencies of manufacture had interfered with expression on the part of the worker and great harm had been wrought by decorated dishes being "given away" in cereal packages because no element of choice on the part of the purchaser entered into consideration.

Mr. Leon Volkmar emphasized the difficulty of producing individual work in competition with the factory, where division of labor robbed the work of any special quality. He believed that the remedy lay in the education of the public.

The dinner was held to be one of the most successful functions which the Society had promoted and the outlook for the future seems very hopeful.

#### TILE DESIGN (Page 16)

*Treatment by Jessie M. Bard*

**T**HIS can be used for a straight shaped jardiniere by repeating motif three or four times. Oil over entire surface with Fry's Special Tinting Oil and pad until tacky. Let it stand until partly dry and dust with Grey for Flesh and a little Yellow Brown.

Second fire.—Paint in all dark parts of design with Black. The grey background, flower pots and leaves in the window with a thin wash of Brown Green and a little Blood Red. Flowers in window a thin wash of Blood Red and a very little Violet No. 2.

Third Fire.—Go over large pot with same color as in second fire. Leaves in large pot Moss Green, a little Violet No. 2 and a very little Black. Light flowers, Blood Red and a little Carnation.

#### TUBEROSE

*Treatment by Jessie M. Bard*

**F**IRST Fire—Trace in design carefully, outline with Grey for Flesh and then fire.

Second Fire—With special tinting oil and a little Grey for Flesh paint in background, pad this, then dust this (after cleaning out the white flowers) with Pearl Grey, two parts, Apple Green, 1 part, and a pinch of Grey for Flesh. Fire this.

Third Fire—Oil leaves with special oil. Apply oil very thin. Dust with Apple Grey, two parts, Grey for

Flesh, 1 part. The flowers are painted in. Use Yellow thin toward centers. On shadow side use a little Violet and Grey for Flesh.



TUBEROSE—ALICE WILLITS DONALDSON



## "CHILDHOOD" (Supplement)

Charles C. Curran

## WATER COLOR

**C**HOOOSE a heavy, fairly smooth paper employing the "wet" method at the first, laying in the general tones of the picture without attempting to complete the subtle modelling in the first painting. The outline of the child and flowers should be carefully made before wetting the paper, a medium hard pencil being used to make light delicate lines—only drawing the larger forms.

The entire picture can easily be painted with Cobalt Blue, Rose Madder, Lemon Cadmium and a little Raw Sienna for use in the darkest parts. The sky tone is made with Cobalt Blue, a little Lemon Cadmium and a slight trace of Rose Madder, not too evenly put on.

The child's face and arm are mostly Rose Madder and Lemon Cadmium. In the cheek very little Blue is necessary to secure the gradations, in the neck and arm more Blue, and some Raw Sienna will be needed to get the depth of tone.

In finishing the delicate modelling of the face a wet brush and a piece of blotting paper can be used to "lift" certain spots which may have occurred in the first painting. These spots can be modelled up to the required tone with a firm brush stippling in little touches of quite pure color like a mosaic. The paper can be left as white as possible in the first painting of the flower in order to avoid the necessity of washing out any more than necessary. Lemon Cadmium and Cobalt with the slightest possible amount of Rose Madder will be necessary for the flowers.

## KERAMIC TREATMENT

L. Vance Phillips

## List of Mineral Colors for Flesh Palette:

Flesh Blonde	Apple Green
Reflected Light	Grey Green
Cool Shadow Blue	Royal Green
Warm Shadow	Dark Green
Pompadour	Violet of Iron
Blue Violet	Yellow Ochre
Deep Blue Green	Albert Yellow
Turquoise Blue	Carnation
	Rose

Mr. Curran's charming sunlight effects on canvas are a delight in every exhibition where they are hung. His sunlight is singing and joyous. The blue and violet placed next these high lights are themselves made brilliant by their contrast with the high lights, and again by their contrast with the admirable deep shadows of transparent reddish color into which the violet shadows lose themselves. The color treatment of this head admirably sets forth the principle to which the author holds in teaching the handling of flesh color, which principle is carried also into the painting of hair, drapery and accessories. This is a recognition of three distinct planes of color corresponding to three planes of light and shadow. The high lights express local color, the half-tone shadows cool color, and the deep shadows warm color. In the case of a strong lighting the high light is of delicate line. The higher the light the cooler the half-tone shadows. Cool always means blue or a color into which blue has been blended, Violet being an example of this blending. The warm shadows should be especially transparent when the half-tones are very blue. By warm, red or yellow is understood, being the other two of the three colors, red, yellow and blue, from which all color proceeds. In order that yellow could be used as a deep shadow it would need to be reduced by gray and perhaps red to a warm brown, while pure red to be used as a deep

shadow would need gray and yellow to secure depth and still have a warm quality. While the theory and the facts conform to the idea that there are only three colors, practical experiments prove that gradations in ceramics must be obtained principally by selection. Our method, then, is to select from the various minerals those pigments that seem to stand best for the theory of color. Yet how happy to have not only a theory but a principle behind our selection. While a general principle is carried out in the three planes here spoken of, there must be variety expressed in the bringing together of these planes, which really is the modelling. Note that on the hand and arm there is no true light. At the outside of the hand there is a reflected light which deepens into reddish warm shadow, then into the blue half-tone which is the highest light expressed in this plane of shadow, from this into a lower, warmer plane, and again into the blue plane of light on the thumb. In this instance there is a play through the lower part of the scale of flesh color. In painting the neck it will be observed that the color passes from the high light at the back through the blue, into the violet, then into warm shadow, into the violet once more, then a deep glowing tone and lastly into reflected yellowish light under the chin. This will be playing through the whole scale of flesh color. In actual color for this will be needed Flesh Blonde, into a tinge of



TILE DESIGN—ALICE WILLITS DONALDSON

(Treatment page 15)





(Treatment page 20)

PEACH BLOSSOMS—SARA MCINTIRE

Pompadour, into Turquoise Blue combined with Cool Shadow Blue, into Blue Violet with a bit of Pompadour added, then Warm Shadow added to former for deepest tone, next a glowing color of combined Reflected Light and Pompadour with a touch of Blue Violet, lastly Reflected Light. This accurate suggestion across one part of the flesh will lead the painter to vary, as required, in other portions, using Pompadour extra where needed and a delicate Violet Blue on the forehead and nose. A bluish tone could well be maintained on the cheek near the nose, which in a subsequent painting could be washed with ochre to give a greenish color, this tinge being a tinted reflection of background and lilies.

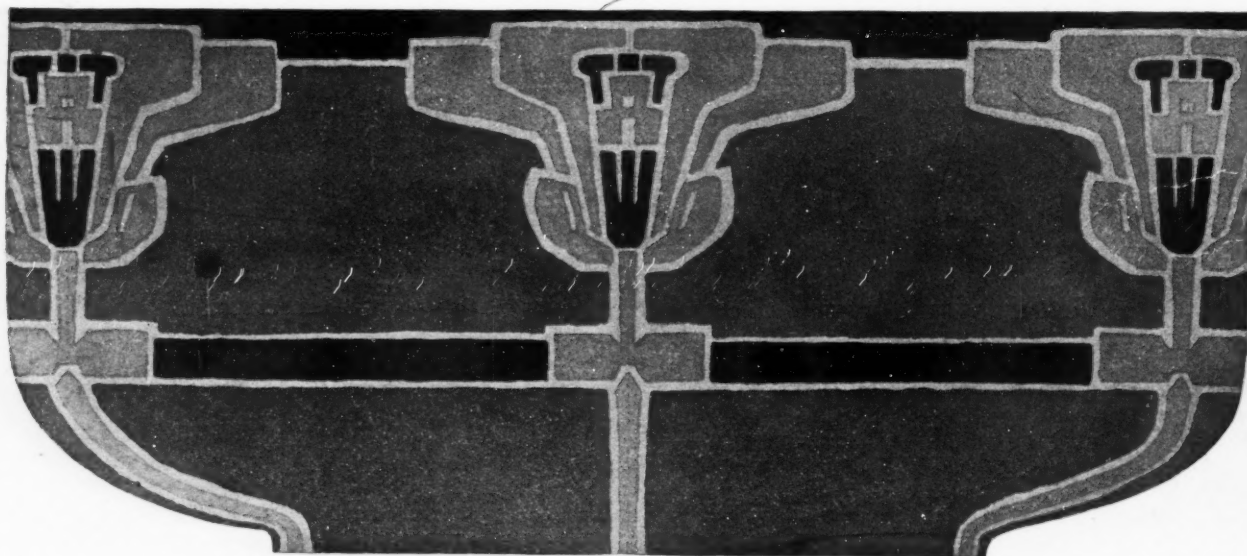
It is wise to wash the flesh planes over evenly with an open oil. Into this with a square shader wash a high light where needed, and over the whole shadow plane wash Reflected Light, varying the amount used according to the depth of shadow in different places, in fact expressing a general modelling in this color. Into this wash paint with a pointed shader in hatching touches the various colors previously mentioned, allowing a short time for the colors to settle and become evenly incorporated with the oil, perhaps even to dry out a little if really moist. Use a slant stippler or blender, preferably quite large, to unite the tones and distribute the color laid with a hatching touch, yet using this tool so deftly and thoughtfully as not to lose the character or color of any one plane. A general delicacy and correctness is all that is needed for a first fire, since one must speedily paint the hair while the flesh is still moist. The hair might even have been laid in while waiting for the flesh colors to properly settle together for the stippling. Hair is painted more quickly and effectively and with greater simplicity, both in the doing and the result by choosing a pointed shader, fairly long—the best possible is a No. 5 or 6 known as "miniature painting brushes", and which in length are between "long pointed" and "short pointed". Charge this brush with oil and turpentine, wiping to leave only pleasantly moist. Take into this a trace of Ochre, spread the brush, fan-like, on the palette, then wash broadly all the high lights. Condition the brush anew, taking a bluish tone and still spreading the brush into strands, lay all the bluish and violet tones. Continue through different colors, uniting by brushing one into another and into the flesh. By observing only about three colors, high light, cool shadow, and deep warm shadow, in the first painting, the

simplest and freest result is obtained. After finishing the hair in this broad way, study the lights and shadows with reference to the modelling of the head. If necessary a few lights may be taken out here and there with the point of the brush just used, or a few accents may be made with color if the mass is still agreeably moist, and these touches seem needed to give proper shape to the head. The latter correction is not important in the first painting but the former is, since all lights should be carefully sought for before each fire if secured at all. These may be taken out with a slightly moist brush if the color is wet, with cotton wound snugly on a bit of wood if half dry, and by recourse to a dust knife or needle if really dry. The background has Apple Green with a touch of Rose and Ochre as it approaches the face, Grey Green to take away crudeness and sharpness of color with a bit of Dark Green towards the left and Deep Blue Green at the right. The lilies are painted with Albert Yellow and Yellow Ochre, a tint of Rose and Violet and Royal Green toned with Dark Green. The white drapery has Rose—merely a tint—into Turquoise Blue and Violet. Violet with Pompadour with Dark Green and Pompadour in the very darkest shadows here and there. In the child's hair are a few brilliant touches of Ochre and Carnation, which are also repeated in the doll's hair.

These general instructions will aid the student in placing the color with a sense of sureness, and will be equally useful in painting other flesh subjects. To briefly name the steps that will aid the beginner is perhaps the wisest closing of this treatment.

#### CONSECUTIVE STEPS FOR A BEGINNER

Secure with India ink in a delicate drawing the principal points of the composition. In laying an open oil (1 drop of Oil of Cloves to 6 of Copaiba) let the oil pass beyond the face and into the hair as it aids later on. When the head and hair have been laid in satisfactorily, paint the background softly against it at once that there may be no line, only a soft and distinct coming together. A stippler or silk pad may be an aid in bringing softness or in collecting excessive oil or turpentine in the laying of the background. If a creeping of oil is obtained an instant use of one of these tools will save the oil from encroaching on the flesh if by any chance too much moisture has been carried in the brush. The lilies can



BOWL, LILY DESIGN—HANNAH B. OVERBECK

(Treatment page 21)



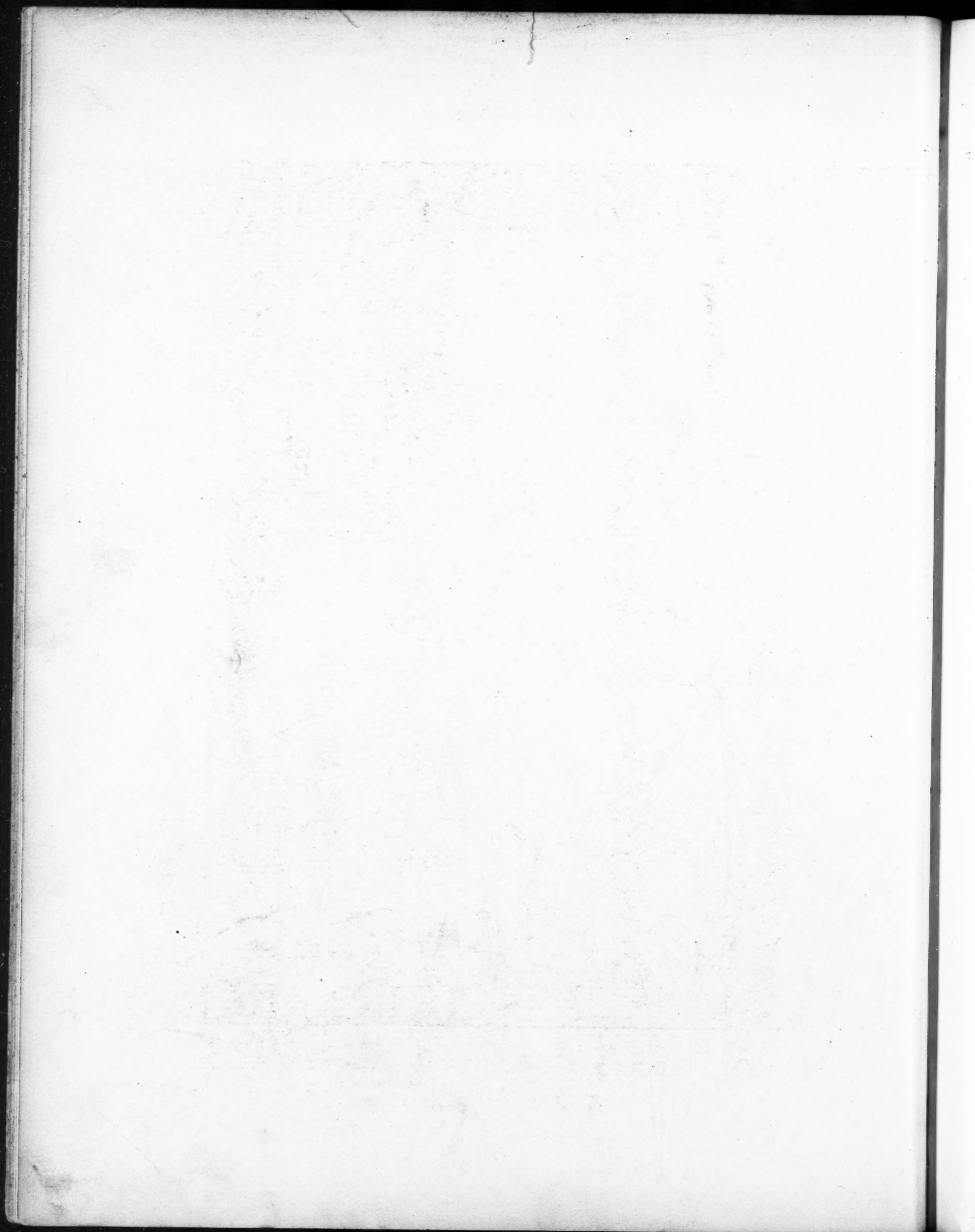


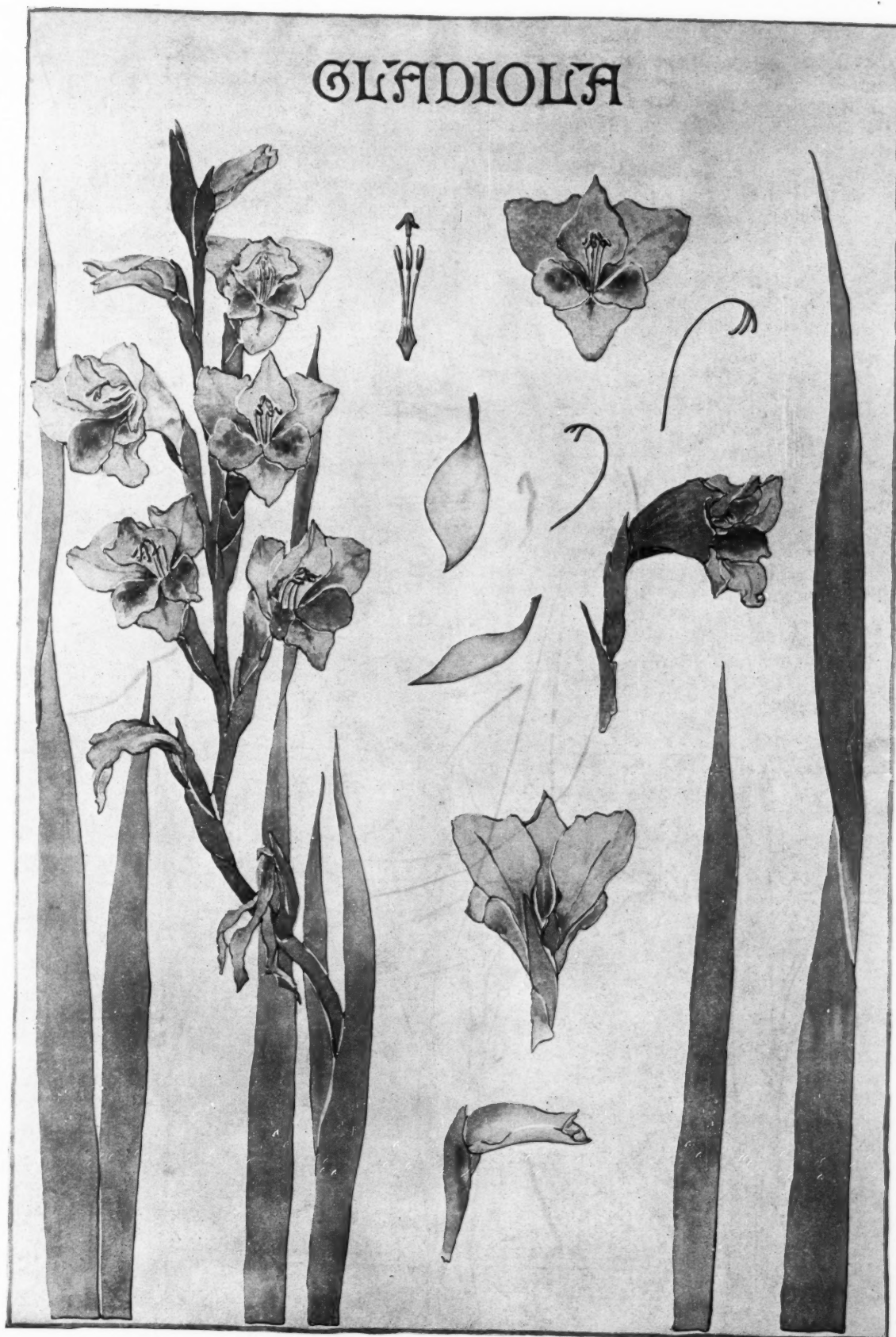
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"CHILDHOOD"—CHARLES C. CURRAN

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GLADIOLA—H. FEWSMITH

(Treatment page 21)



be painted in with the background, holding or taking out lights at pleasure. The dress, doll and arm will come in regular order. The greenish tones on hair and face may be secured in later paintings. Indeed, do not strive for every detail of color in any one painting. It is admirable to sometimes paint only in washes for tone and general breadth of treatment and at other times give attention to detail in certain parts of the composition and breadth in others. To carefully paint in detail every part every time you paint, will insure a labored effect and probably destroy both breadth and atmosphere. Three or four firings will be needed. Always know that there will be more blue and violet apparent after the fire than before; hence the need of keeping the painting a little warmer in tone than you desire to have it in the finished effect. Also in the first paintings lean towards warmth, since cool colors are more easily added than warm ones in the later paintings.



#### PEACH BLOSSOMS (Page 7)

*Treatment by Jessie M. Bard*

**T**HIS will repeat nicely around a straight vase.

First Fire—Paint in blossoms with thin wash of Blood Red. Paint dark part of stems and leaves with two parts Moss Green and one part Grey for Flesh.

Second Fire—Outline design with Grey for Flesh. A flat wash of Rose over the dark part of blossoms. Stamen, Grey for Flesh. Leaves and stems a thin wash of one part Shading Green, one part Grey for Flesh.

Third Fire—Oil all over surface with Fry's special oil. Wipe oil from blossoms and dust with two parts Pearl Grey, one part Grey for Flesh and a little Yellow.



RUTH M. RUCK

#### ROSES (Page 5)

*Alice W. Donaldson*

**P**AIN in roses with a thin wash of Blood Red and a little Ruby. Centers Albert Yellow and shaded with Yellow Brown. Leaves, Apple Green for lights and Shading Green with a little Brown Green for shadow. Background shade with Yellow, Violet, Copenhagen Blue and Moss Green.

Second Fire—Thin wash of Rose in the lights in roses and touch up shadows with Blood Red and a little Ruby. Touch up leaves where it is needed with same color as first fire and also background.

#### WATER COLORS

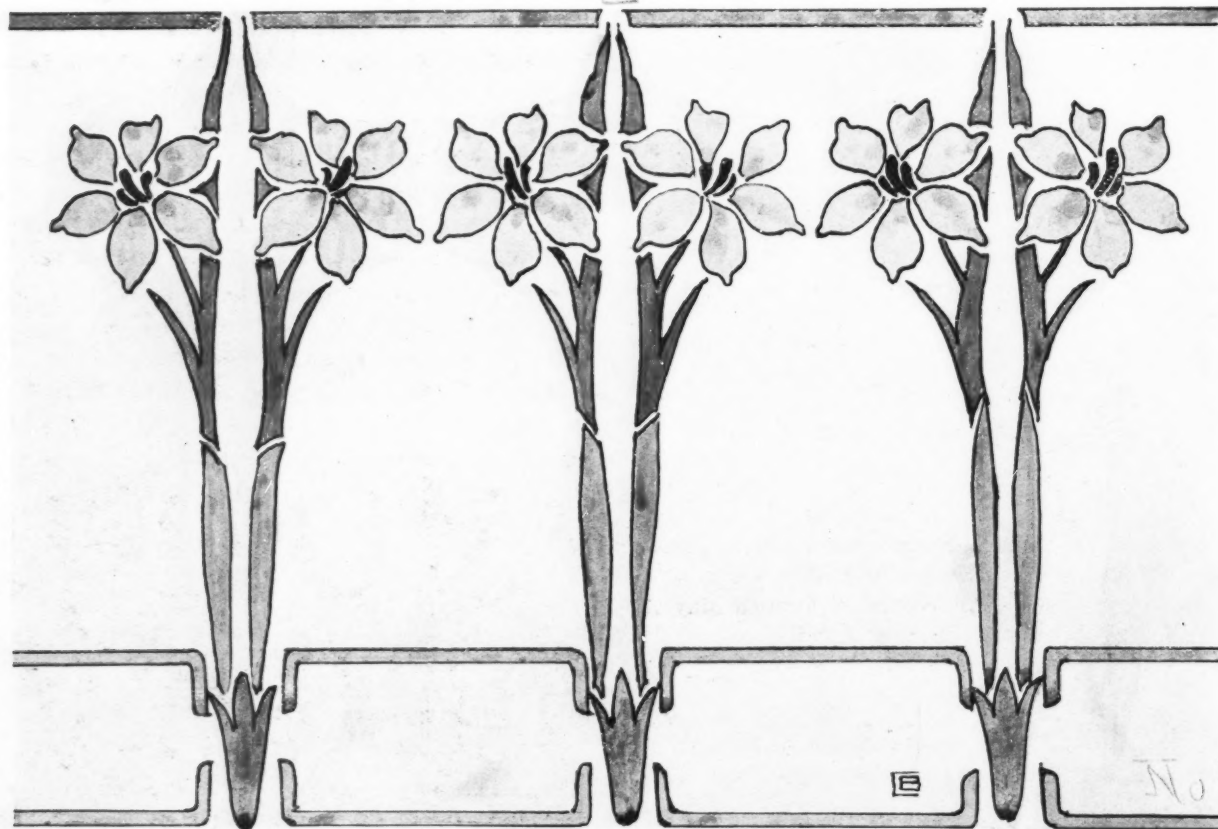
Leaves, Hooker's Green, with touches of Antwerp Blue in shadows and Yellow Green in lights. Emerald Green and Bright Yellow Green for tender stems and Carmine for thorns. Buds, Dark Red. Blossoms, outside petals darker than center row, Carmine with touches of Vermillion and Orange. Stamens Lemon Yellow.



#### PEACH BLOSSOMS (Page 17)

**P**AIN in leaves with Brown Green and Moss Green. The blossoms are Blood Red. The stems are Auburn Brown and Blood Red.

Second Fire—Paint in background with Violet and Apple Green. Leaves are touched up with same colors used in first fire. Touch up blossoms with Rose.



CRACKER JAR, DAFFODILS—C. BABCOCK

(Treatment page 21)

(Continued from page 1)

The competition was closed too late for the May issue, but in June we will show some of the prize designs. June will be an "Iris" month. We have not only a supplement of Yellow Iris but also several studies of different varieties of this decorative flower. Other subjects on hand for color studies are "Landscape" Maud Mason, "Cactus Dahlias" Edna Cave, "Crimson Mallow" Alice W. Donaldson, "Yellow Roses" K. E. Cherry. In June we will also give a little sketch with illustrations of the class work in ceramics of Miss Pearl Saunders of Nashville, Tennessee. We have in preparation, for a later issue, the work of the ceramic class of the St. Louis School of Fine Arts under Miss Henrietta Ord Jones.

### BOWL, LILY DESIGN (Page 18)

*Hannah B. Overbeck*

**D**UST background parts with two parts Shading Green, one part Pearl Grey and a little Black. Small light central part of lily Empire Green, dark central part Yellow Red. Rest of lily and stems Campana's Peacock Green. Bands at top and that connecting design, Peacock Green with a little Grey for Flesh. For last firing dust entire bowl with mixture of Shading Green, Peacock Green and a little Black and about one-half of the mixture Pearl Grey.

### CRACKER JAR, DAFFODILS (Page 20)

*C. Babcock*

**O**UTLINE design with one part Aztec Blue, one Ivory Glaze. Paint dark bands in with same. Second fire. Paint oil in flowers with special oil and dust with three parts Yellow Red and one part Pearl Grey, then oil all dark grey spaces and dust with two parts Copenhagen Grey, one part Sea Green, one Yellow Green. Clean all edges and background spaces and paint background with Yellow Brown two parts and one part Yellow Green.

### GLADIOLA (Page 19)

*Treatment by Jessie M. Bard*

**P**AIN'T in leaves with Moss Green, Brown Green and Violet; the darkest touches are Blood Red and Brown Green. The flowers are Blood Red and Violet. Veins and centers are Violet, Blood Red and a touch of Ruby.

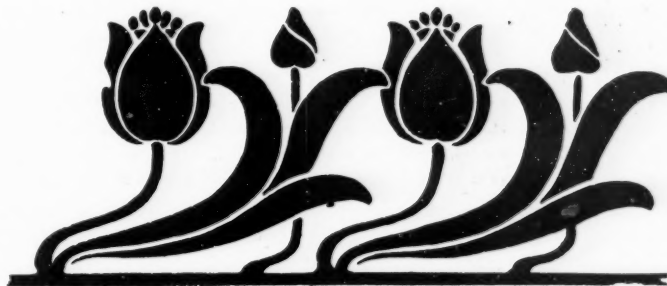
Second Fire—Paint background with Yellow, Yellow Brown, Moss Green and a little Brown Green. The stems are Brown Green and Blood Red. Touch up design with colors used in first fire.

### STUDIO NOTES

Miss Laura Overley has again taken up the teaching of china decoration. For some time past she has been obliged to give up teaching to fill her orders for decorated ware.

The Osgood Art School will change its location May 1st to 168 W. 73d St. The school will be closed from May 1st to September 15th, though art materials will be supplied by mail as usual.

Mrs. J. M. Hibler has made arrangements to have Miss Mabel C. Dibble, the well known Chicago teacher, give a course of lessons in her studio, 134 West 91st Street, New York, in that most attractive line of porcelain decoration, *Enamels*. The course will last from April 17th to May 15th and a large attendance is already assured.



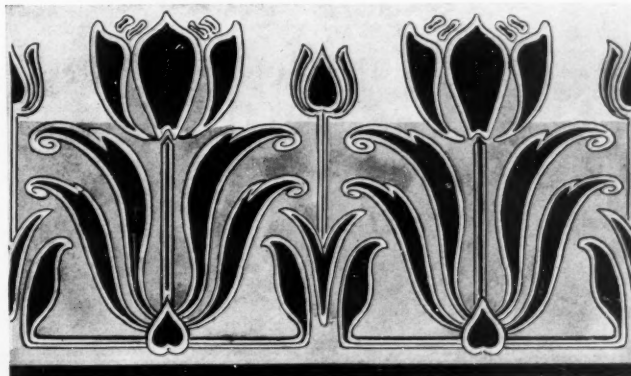
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### ANSWERS TO CORRESPONDENTS

A. E. W.—For body enamel use 2 parts Hancock's hard white enamel mixed with enough fat oil of turpentine to barely change the color of it, not enough to hold it together, and 1 part Aufsetzweiss. Thin with turpentine and grind the mixture thoroughly.

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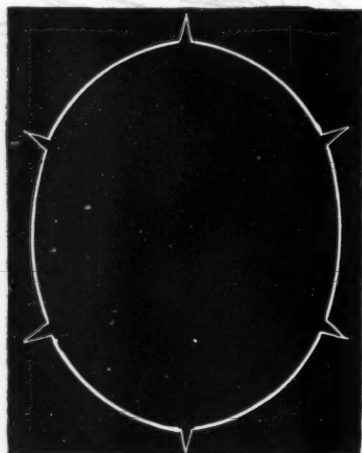
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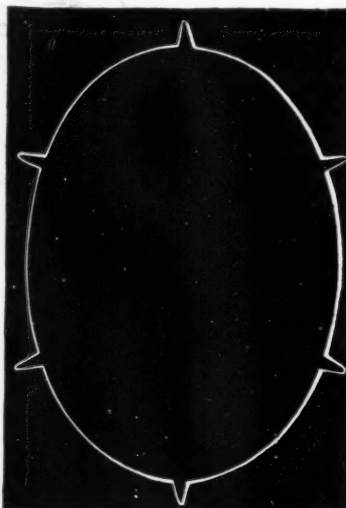
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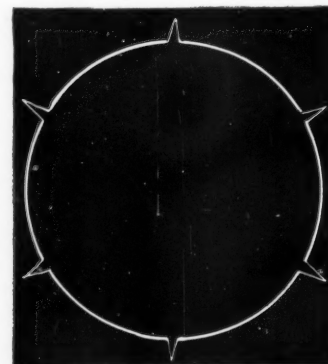
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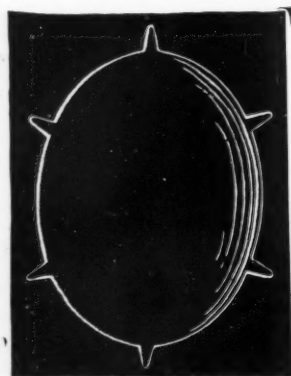
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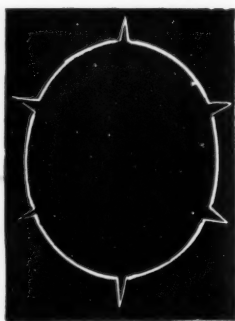
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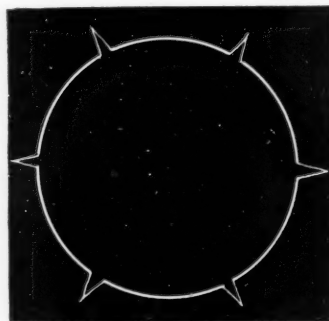
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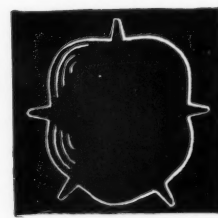
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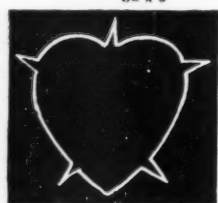
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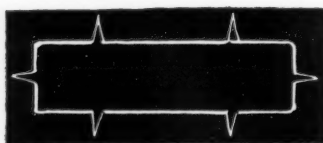
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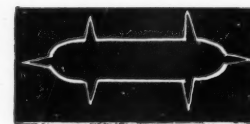
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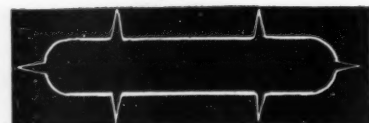
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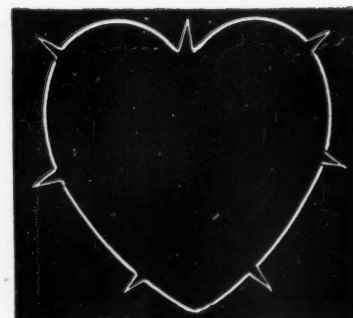
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